

24-Channel Professional Mixing Console



32-Channel Professional Mixing Console


PEAVEY
OWNER'S MANUAL

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Intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.



Intended to alert the user of the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

CAUTION: Risk of electrical shock – DO NOT OPEN!

CAUTION: To reduce the risk of electric shock, do not remove cover. No user serviceable parts inside. Refer servicing to qualified service personnel.

WARNING: To prevent electrical shock or fire hazard, do not expose this appliance to rain or moisture. Before using this appliance, read the operating guide for further warnings.



Este símbolo tiene el propósito de alertar al usuario de la presencia de "(voltaje) peligroso" que no tiene aislamiento dentro de la caja del producto que puede tener una magnitud suficiente como para constituir riesgo de corrientazo.



Este símbolo tiene el propósito de alertar al usuario de la presencia de instrucciones importantes sobre la operación y mantenimiento en la literatura que viene con el producto.

PRECAUCION: Riesgo de corrientazo – No abra.

PRECAUCION: Para disminuir el riesgo de corrientazo, no abra la cubierta. No hay piezas adentro que el usuario pueda reparar. Deje todo mantenimiento a los técnicos calificados.

ADVERTENCIA: Para evitar corrientazos o peligro de incendio, no deje expuesto a la lluvia o humedad este aparato. Antes de usar este aparato, lea más advertencias en la guía de operación.



Ce symbole est utilisé pour indiquer à l'utilisateur la présence à l'intérieur de ce produit de tension non-isolée dangereuse pouvant être d'intensité suffisante pour constituer un risque de choc électrique.



Ce symbole est utilisé pour indiquer à l'utilisateur qu'il ou qu'elle trouvera d'importantes instructions sur l'utilisation et l'entretien (service) de l'appareil dans la littérature accompagnant le produit.

ATTENTION: Risques de choc électrique – NE PAS OUVRIR!

ATTENTION: Afin de réduire le risque de choc électrique, ne pas enlever le couvercle. Il ne se trouve à l'intérieur aucune pièce pouvant être réparée par l'utilisateur. Confier l'entretien à un personnel qualifié.

AVERTISSEMENT: Afin de prévenir les risques de décharge électrique ou de feu, n'exposez pas cet appareil à la pluie ou à l'humidité. Avant d'utiliser cet appareil, lisez les avertissements supplémentaires situés dans le guide.



Dieses Symbol soll den Anwender vor unisolierten gefährlichen Spannungen innerhalb des Gehäuses warnen, die von Ausreichender Stärke sind, um einen elektrischen Schlag verursachen zu können.



Dieses Symbol soll den Benutzer auf wichtige Instruktionen in der Bedienungsanleitung aufmerksam machen, die Handhabung und Wartung des Produkts betreffen.

VORSICHT: Risiko – Elektrischer Schlag! Nicht öffnen!

VORSICHT: Um das Risiko eines elektrischen Schlages zu vermeiden, nicht die Abdeckung entfernen. Es befinden sich keine Teile darin, die vom Anwender repariert werden könnten. Reparaturen nur von qualifiziertem Fachpersonal durchführen lassen.

ACHTUNG: Um einen elektrischen Schlag oder Feuergefahr zu vermeiden, sollte dieses Gerät nicht dem Regen oder Feuchtigkeit ausgesetzt werden. Vor Inbetriebnahme unbedingt die Bedienungsanleitung lesen.

SRC 6024/6032

Sound Reinforcement Consoles

* **NOTE:** See pages 12 and 13 for Power Supply instructions before using the SRC 6024/6032.

General Description:

The SRC 6000 Series of **six-bus** mixers is designed for sound reinforcement applications in 24- and 32-channel versions.

Standard channel features include a **discrete, very low noise, low impedance mic preamp** with switchable 48V phantom power, a line input, patch in/out, a switchable low-cut filter, and **four-band EQ**, HI and LO shelving and sweepable HI-MID and LO-MID. There are **six auxiliary sends** (two dedicated pre-EQ, two switchable pairs pre-EQ/post-FADER), as well as bus assign, mute switch with Red LED and PFL switch with yellow LED. The PFL logic automatically shifts the L/R meters and headphones output to the PFL signal when any PFL button is pressed, to assist in input gain adjustment. A **bicolor LED** indicates signal presence (green) or warns for clipping (red). Other inputs include **two special channels** featuring additional pad and polarity-reverse switch and two-band full parametric EQ on high mid and low mid EQ.

There are **six stereo returns**, with Treble, Bass, Level, Pan and Aux controls dedicated to 1/2 and switchable to 3/4 Master Aux Sends, full bus assign with red-LED mute, bicolor, **“signal/clip” LED** and PFL switch with Yellow LED.

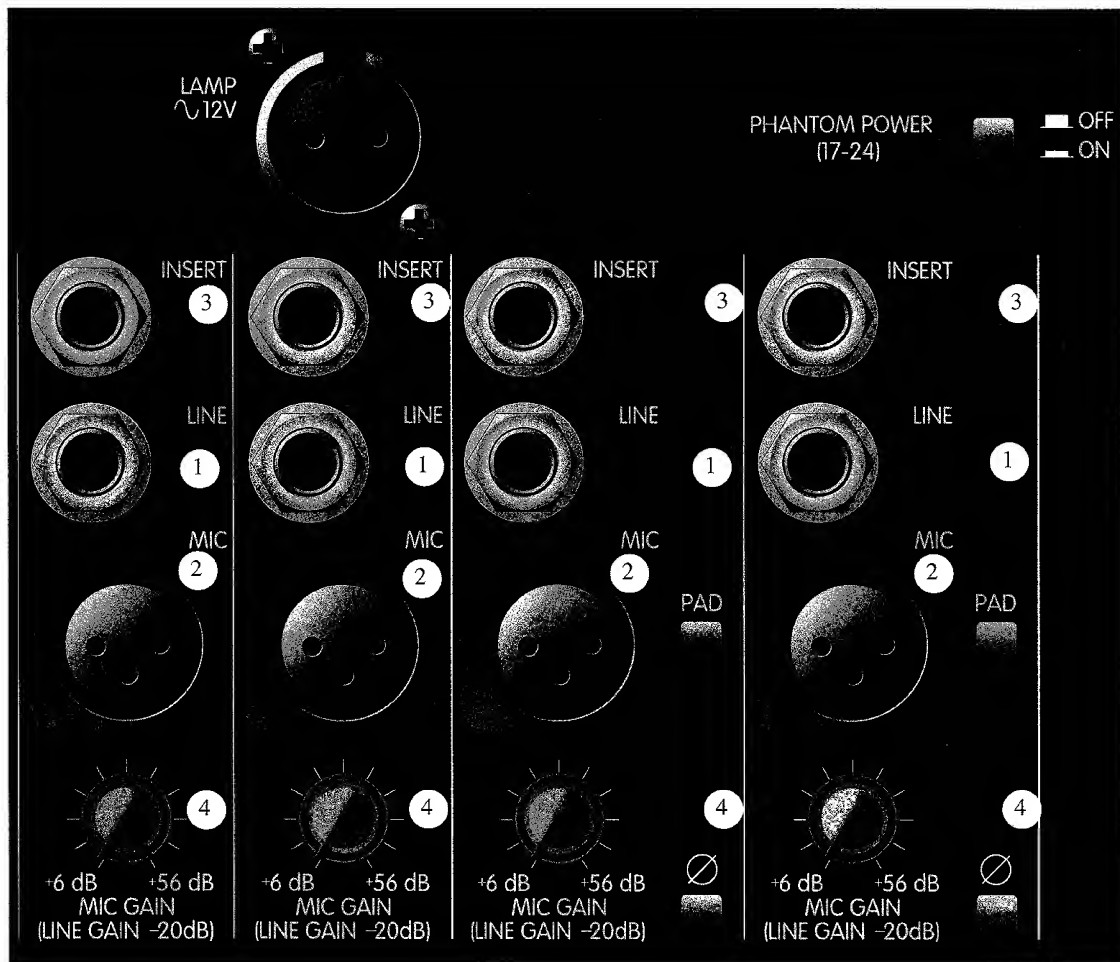
There are **six Sub outputs** with Mute, PFL with Yellow LED and L/R assign with Pan and **three Master outputs** (L, R and MONO). Each of the Subs have **Peak level meters** and the L and R Master outputs - **Delta VU™** simultaneously indicating the peak level, average level and the crest factor. They are calibrated for a 0 dB reading at a **+4 dBu** output level.

There are **six AUX send master outputs** with bicolor, “signal/clip” LED, level control and PFL switch with Yellow LED.

A **headphone level** control sets the volume of the headphones, and the **PFL level** control — the level of the monitored signal. RCA type **stereo tape input** is provided, with Level and Balance control to the left and right Master outputs and stereo tape output with level control. A **talkback mic** input can be assigned to the main outputs or to AUX 1-6 for announcements or stage communication.

The SRC 6000 Series consoles have Channel, Sub and Master, unbalanced **Patch inputs and outputs** with 0 dBu nominal level and use **100 mm Log. Faders**.

All Sub, Master and Aux Send outputs are electronically **balanced, XLR** connectors.



Channel Section:

1. LINE INPUT:

1/4" balanced (TRS) high impedance input for high level signals. The tip is the positive input, which should also be used for unbalanced inputs. This input is connected through a 20 dB pad to the MIC input (#2) . The two inputs cannot be used simultaneously.

2. MIC INPUT:

XLR balanced low impedance channel input for microphone or other low level source. Pin 2 is the positive input.

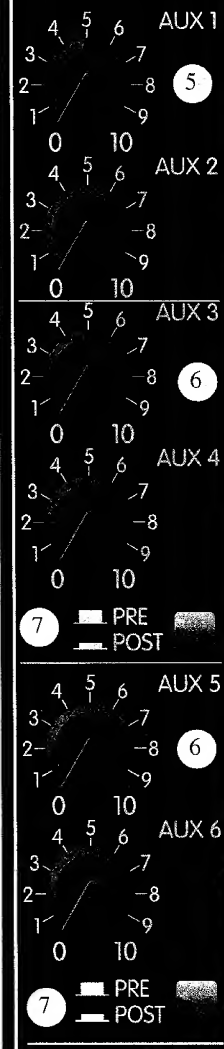
3. INSERT:

1/4" stereo (TRS) jack which allows an external device to be inserted into the signal path before the EQ. The tip has the send signal, the ring is the return input. A switch in the jack normally connects the send to the return until a plug is inserted.

4. GAIN:

Varies the gain of the channel input to allow a wider input dynamic range. The gain adjustment range (XLR input) is +6 dB to +56 dB. Proper adjustment of the input gain will maximize the signal-

2



to-noise ratio. It can be set by depressing the PFL switch (#16) and adjusting for a 0 dB (+4 dBu) level at the L-R meters.

5. AUX 1- AUX 2:

Dedicated pre-EQ/pre-Fader. Adjusts the level of the channel signal that is added to the corresponding Aux mix. These are designed to be used for monitor sends.

6. AUX3/AUX4 and AUX 5/AUX 6:

Adjusts the level of the channel signal that is added to the corresponding Aux mix. These are switchable in two separate pairs, pre-EQ/post-Fader on all channels.

7. PRE/POST:

Establishes which signal will be present on the AUX 3/AUX4 and AUX5/AUX6 sends (#9, 10, 11 and 12). The out position picks up the signal before the low-cut filter and the four-band EQ. The depressed position picks up the signal after the channel fader (#18).

8. LOW CUT:

Highpass filter with a corner frequency of 50 Hz. Used to filter out rumble, wind noise, and other unwanted, low-frequency components of the signal.

9. HI EQ:

A shelving type of active tone control that varies the high-frequency levels +/- 15 dB (corner frequency 12.5 kHz).

10. LO EQ:

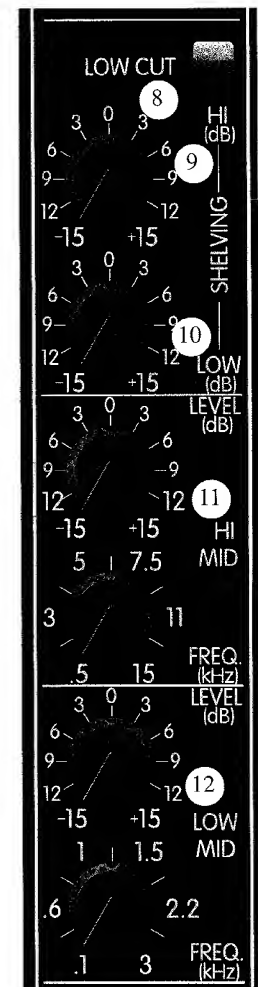
A shelving type of active tone control that varies the low-frequency levels +/- 15 dB (corner frequency 80 Hz).

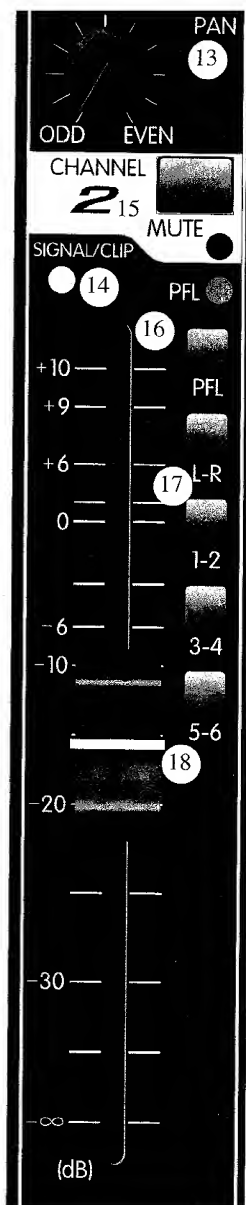
11. HI MID EQ:

A bandpass (peak/notch) type of active tone control that varies the high mid-frequency levels +/- 15 dB within the frequency range 500 Hz-15 kHz. In the full-parametric EQ (last two special channels) this section has in addition a bandwidth control within a range of 2-1/5 octaves.

12. LOW MID EQ:

A bandpass (peak/notch) type of active tone control that varies the low mid-frequency levels +/-15dB within the frequency range 100 Hz-3 kHz. On channel 25 - 30 of SRC 6032 and channel 17 - 22 of the SRC 6024, the low mid EQ frequency is 40 Hz - 1.2 kHz. In the full-parametric EQ (last two "super channels") this section has in addition a bandwidth control within a range of 2-1/5 octaves.





13. PAN:

Sets the channel's position in one or more stereo fields determined by the selection of the assignment switches (#17).

14. SIGNAL/CLIP LED:

A bicolor LED indicates the signal presence (green), or warns when the signal level is nearing the overload point (red). This circuit monitors the input gain, EQ, and post-fader stages for overload. It illuminates at -15 dBu (green-signal presence) and changes color at +17 dBu (red-clipping), signaling that gain or EQ boost should be reduced. There is roughly 3 dB of headroom remaining at this point.

15. MUTE:

Mutes all bus assignments as well as post-fader Aux sends for the channel. It illuminates the RED LED. The PFL signal is not affected.

16. PFL:

Connects the channel's pre-fader signal to the PFL mix and switches the headphone output from the L-R mix to the PFL mix. It also connects the PFL signal to the L-R meters to aid the setting the input gain (#4) and is not affected by the mute (#15) switch position. Engaging the PFL switch illuminates the yellow LED near the switch and a blinking yellow LED in the console master section.

17. ASSIGNMENT SWITCHES:

Select the channel's bus assignments (L-R, 1-2, 3-4 & 5-6) in pairs. The stereo position of the signal in the selected pair is determined by the pan control (#13).

18. CHANNEL FADER:

100mm logarithmic, channel output level control (ranges from -90 to +10 dB). Sets the level sent to the assign switches (#17). The reference setting for this control is "0 dB"-unity gain position.

19. PAD (On the last two "super channels" only):

Attenuates the input signal by 20 dB. This will increase the dynamic range to accommodate a higher input level before clipping.



20. POLARITY (On the last two "super channels" only):

Reverses the phase of the input signal. This will compensate for an out-of-phase input that would otherwise cause frequency cancellations in the mix.

21. PHANTOM POWER:

Applies +48 VDC voltage to the channel mic (XLR) connectors in groups by 8 to power condenser microphones that require it. If phantom power is used, do not connect devices that cannot handle this voltage. (Some wireless mic receivers may be damaged; consult their manuals.) Phantom power is not available at the talkback mic input.

Master Section:

22. SUB PAN:

Sets the position of the sub mix in the L-R stereo field.

23. SUB MUTE:

Mutes the sub mix signal to the sub output and to the L-R mix. It is a mute switch with Red LED and PFL with yellow LED. The PFL signal is not affected.

24. SUB PFL:

Connects the sub signal (pre-master level) to the PFL mix and switches the headphones/L-R meter from the L-R mix to the PFL mix. Engaging the PFL switch illuminates the yellow LED near the switch and a blinking yellow LED in the console master section.

25. L-R ASSIGN:

Assigns the sub mix to the L-R mix with its stereo position determined by the pan control (#22).

26. SUB FADER:

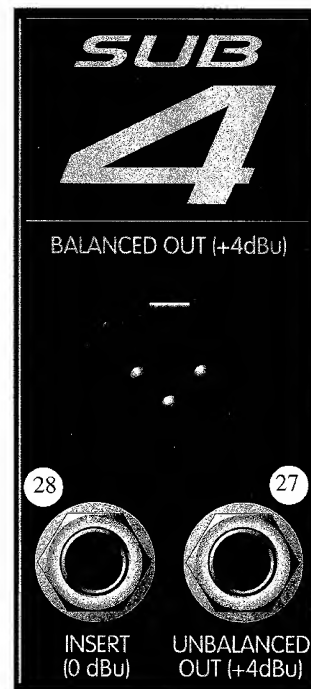
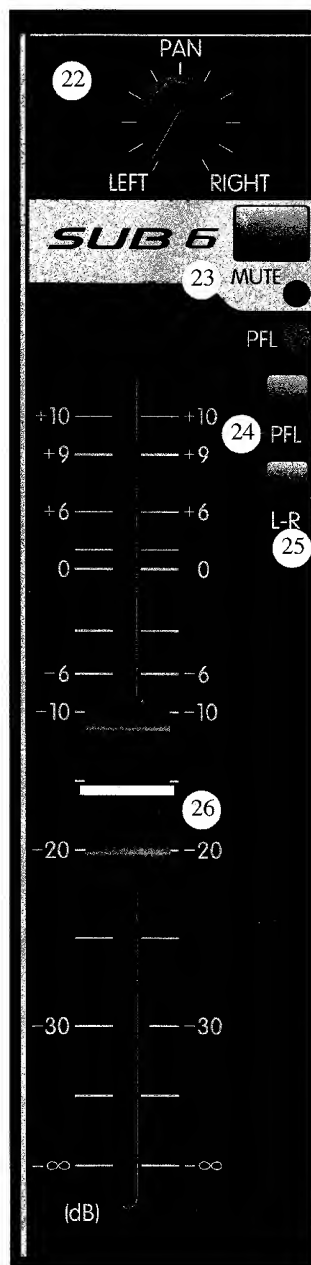
100mm, logarithmic sub mix output level control. Sets the level sent to the sub output connectors and the L-R assign switch (#25). The reference setting for this control is the "0 dB"-unity gain position.

27. SUB OUT:

XLR balanced and 1/4" unbalanced outputs of the corresponding sub mix. They can be used separately or simultaneously to feed various external devices.

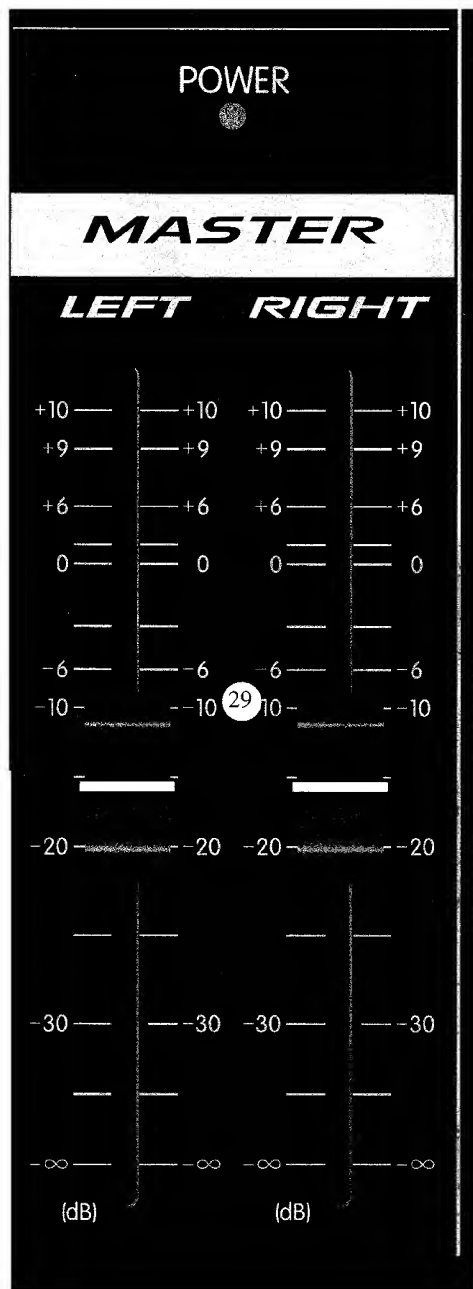
28. SUB INSERT:

1/4" stereo (TRS) jack which allows an external device to be inserted into the signal path before the sub fader. The tip has the send signal; the ring is the return input. A switch in the jack normally connects the send to the return until a plug is inserted.



29. MASTER LEFT/RIGHT:

Two separate 100mm logarithmic faders that set the level of the left/right mix. Since the mono, tape and headphone outputs come from this mix, they will also be affected by its adjustment. The output levels are monitored by the left and right Delta VU™ meters. The reference setting for this control is the "0 dB" - unity gain position.

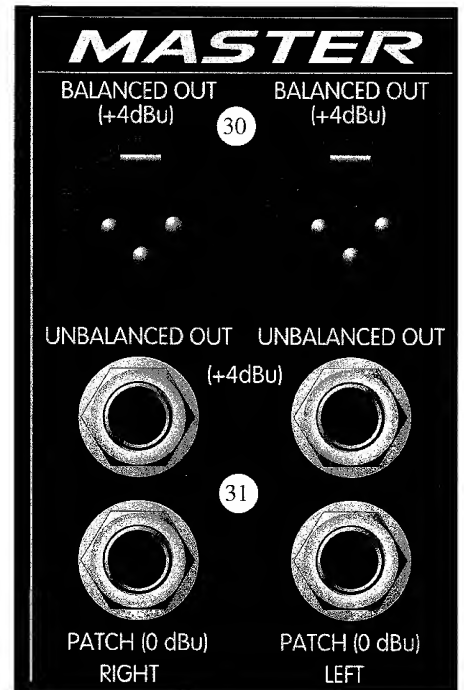


30. MASTER OUTPUTS:

XLR, balanced and 1/4" unbalanced outputs of the Left and Right mixes.

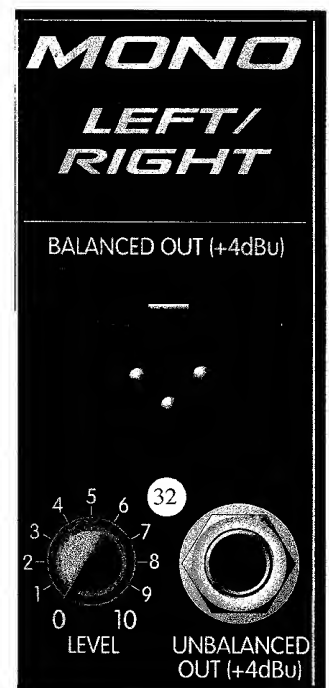
31. MASTER INSERTS:

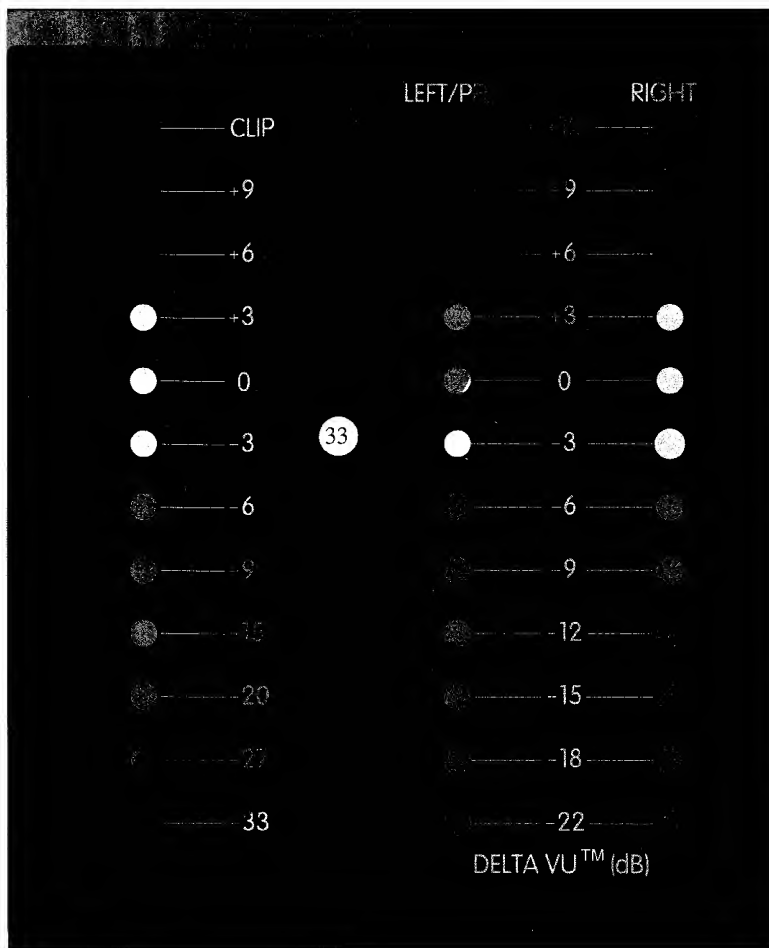
1/4" stereo (TRS) jack which allows an external device to be inserted into the signal path before the left and right master fader. The tip has the send signal; the ring is the return input. A switch in the jack normally connects the send to the return until a plug is inserted.



32. MONO OUTPUT:

XLR, balanced and 1/4" unbalanced output of the mono mix. Pin 2 is the positive output. Since the MONO OUT mixes the L and R signals, the output will be affected by the L-R master faders as well as its own MONO LEVEL control.





33. LED METERS:

Each of the six SUBs has 12-segment LED peak level meters with -33 to +9 dB range and CLIP indicator (-3 dB before clipping). The LEFT and RIGHT master outputs use Delta VU™ meters (-22 to +12 dB) simultaneously indicating the peak level, the average level and the crest factor of the signals. The 0 dB reference level of all meters corresponds to +4 dBu at the corresponding output. The L-R meter array is also used with priority for PFL metering (#16, 24, 36, 43).

34. AUX SEND MASTER LEVEL:

Sets the overall level of the Aux signal that is sent to the AUX SEND output (#37).

35. AUX SEND SIGNAL/CLIP LED:

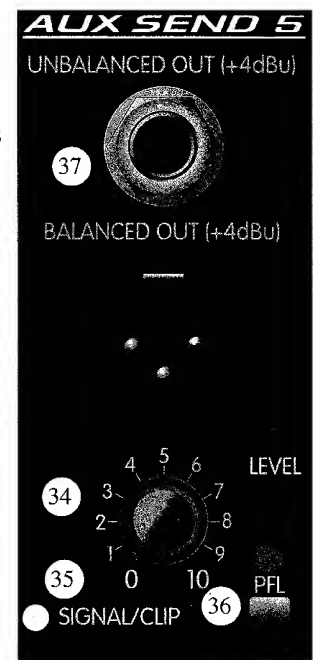
A bicolor LED indicates the signal presence (green), or warns when the signal level is nearing the overload point (red). The threshold characteristics are identical with the channel signal/clip LED (#14).

36. AUX PFL:

Connects the Aux signal (pre-master level) to the PFL mix and switches the headphones/L-R meters from the L-R mix to the PFL mix. Engaging the PFL switch illuminates the yellow LED near the switch and a blinking yellow LED in the console master section.

37. AUX SEND OUTPUT:

XRL, balanced and 1/4" unbalanced outputs of the corresponding Aux mix. They can be used separately or simultaneously to feed an external monitor system or effect units. The level is set by the Aux master level (#34) and the individual channel level controls (#5,6).





38. STEREO AUX RETURNS 1 TO 6:

These are six identical stereo input channels with HI and LO EQ, BALANCE, LEVEL, MUTE, PFL, assignment switches to L/R, 1/2, 3/4 & 5/6 bus and LEVEL control to AUX 1-2/3-4 with assignment switches to the AUX 1/2 & 3/4 bus. These inputs are line-level and can be used for effect returns, tape inputs, or for slave mixer inputs.

39. HI/LO EQ:

A shelving type of active tone controls that vary the high- and low-frequency levels +/-15 dB at 12.5 kHz and 50 Hz respectively.

40. AUX BALANCE:

Sets the balance between the L and R signals in one or more stereo fields determined by the selection of the assignment switches (#41).

41. ASSIGNMENT SWITCHES:

Select the aux return bus assignments (L/R, 1/2, 3/4 & 5/6) in pairs. The balance between the L & R signals in the selected pair is determined by the balance control (#40).

42. AUX RTN. MUTE:

Mutes the aux return signal to the main bus. It is mute switch with Red LED and PFL with yellow LED. The PFL signal and AUX assignment are not affected.

43. AUX RTN. PFL:

Connects the aux return signal (pre-fader level) to the PFL mix and switches the headphones /L-R

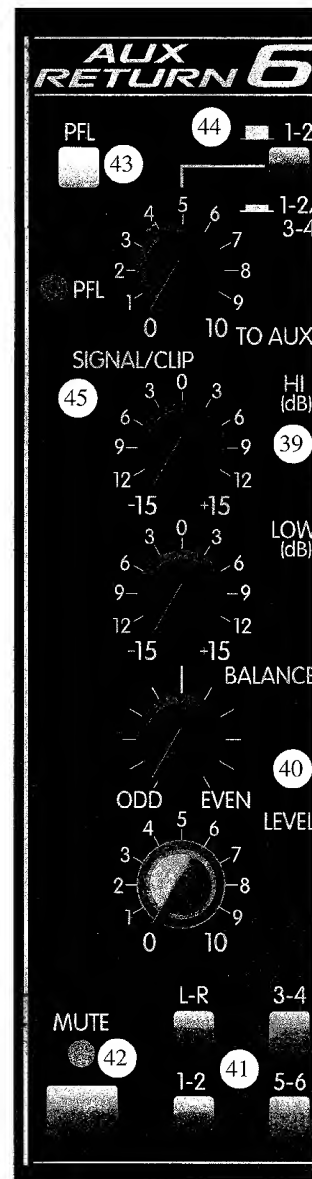
meter from the L-R mix to the PFL mix. Engaging the PFL switch illuminates the yellow LED in the console master section.

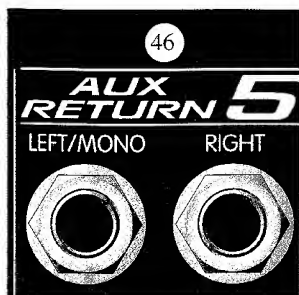
44. TO AUX LVL & ASSIGN SWITCHES:

Adjusts the level of the aux return signal that is added to AUX 1/2 & 3/4 mix. It is always dedicated to AUX 1/2 and can be added to AUX 3/4 through the assignment switch.

45. AUX RTN. SIGNAL/CLIP LED:

A bicolor LED indicates the signal presence (green), or warns when the signal level is nearing the overload point (red). The threshold characteristics are identical with the channel signal/clip LED (#14).





46. STEREO RETURN INPUT:

High impedance, 1/4" balanced input for line-level (+4 dBu) signals. The left/mono input supplies signal to both the left and right inputs if there is no input connected to the right input jack.

47. TAPE OUT LEVEL:

Sets the level of the main left and right stereo signals sent to the tape output jack. It is post master fader.

48. TAPE INPUT/OUTPUT:

One half of this stereo RCA phono jack is an unbalanced output that provides a signal for the recording inputs of a stereo tape deck. Its level is determined by the tape output level control (#47). The other half of this stereo RCA phono jack is an unbalanced input and accepts signals from the output of the tape deck. The gain and the balance in this stereo input is controlled by TAPE IN LEVEL (#49) and BALANCE (#50). The nominal level on both IN and OUT is -10 dBV.

49. TAPE INPUT LEVEL:

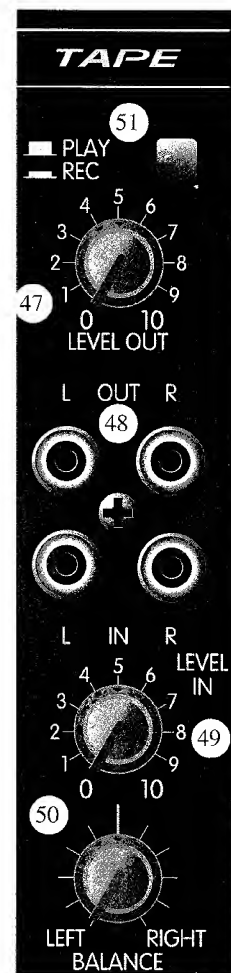
Adjusts the level of the tape signal supplied to the L/R mix.

50. TAPE INPUT BALANCE:

Sets the balance of the tape signal sent to the L/R mix.

51. TAPE REC/PLAY SWITCH:

When disengaged (up - PLAY position) this switch disables the TAPE OUT of the console during play-back from a tape machine. When engaged (down - REC position) this switch disables the TAPE IN of the console during recording on a tape machine. Prevents against feedback when operating a multiple-head tape machine that is connected to both tape-input and tape-output jacks.



52. TALKBACK ASSIGN SWITCHES:

Assign the talkback mic signal to L/R and Aux 1-6 for house or monitor feeds.

53. TALKBACK ENABLE:

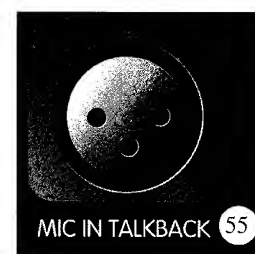
Press and hold to engage the talkback mic. The output is directed according to the assignment selection (#52).

54. TALKBACK LEVEL:

Sets the level of the talkback mic signal sent to the talkback assign switch.

55. TALKBACK MIC INPUT:

XLR input connector for a low impedance, balanced, microphone used for house or stage communication. Pin 2 is the positive input. (Not connected to the phantom power supply.)





56. PFL MASTER LEVEL:

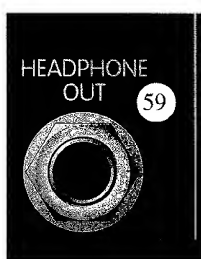
Adjusts the level of the PFL mix that is sent to the headphone/L-R meter. The center-detent (cal) position corresponds to 0 dB meter reading. Functions only when PFL is active. (See #57)

57. PFL ACTIVE:

This yellow, master PFL LED blinks (1Hz) when the PFL is active and its signal is overriding the standard L-R mix in the headphone outputs and at the L-R meters. The signals that are present in the PFL mix can be identified by the individual LEDs lit.

58. HEADPHONE LEVEL:

Adjusts the level of the headphone outputs. This includes the PFL level when PFL is active.



59. HEADPHONE OUTPUT:

This stereo jack (TRS) provides the signal to drive stereo headphones. Changes from the L-R mix to the PFL mix when the PFL is active. The level is set by the headphone level control (#58). Tip= Left, Ring= Right, Shield= Ground.

60. LAMP CONNECTORS:



Two XLR connectors are provided for low voltage lamps, such as the Peavey

ML-2, to illuminate the console in poorly lit environments. Each connector supplies 12VAC at 160mA between pins 1 and 2. The total maximum load should not exceed 400mA. These connectors are short-circuit protected, and automatically reset when a short is removed.

Power Supply:

61. POWER:

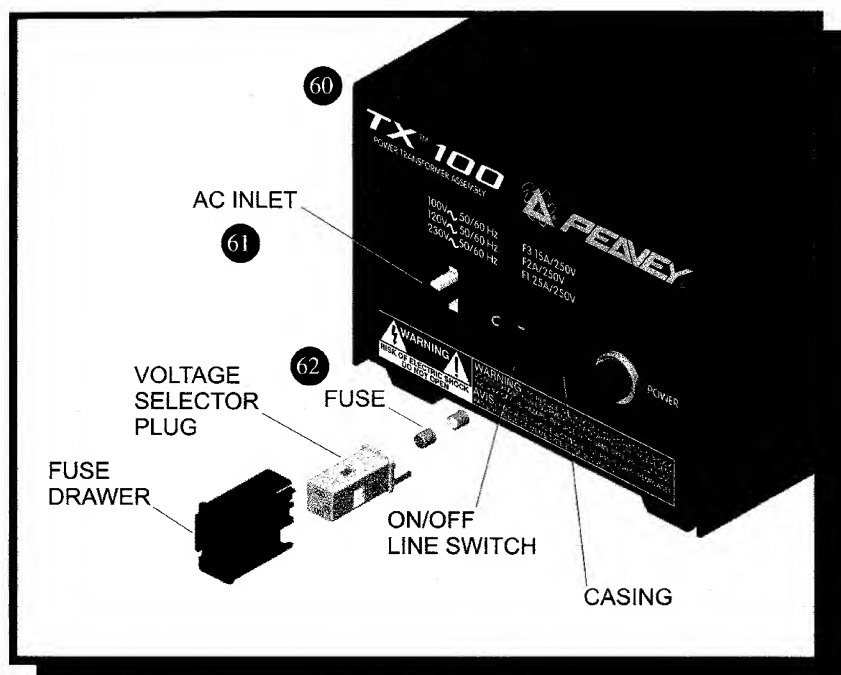
The mixer is powered from a separate transformer box TX™100 containing the universal power transformer, IEC connector, line switch, fuse holder and line voltage selector. The AC feed to the mixing console is through 5 ft. cable and keyed, 9-pin circular, plastic connector. A red, neon indicator will light when the unit is powered.

62. AC MAINS INPUT:

Connect the line cord to this connector to provide power to the unit. Damage to the equipment may result if improper line voltage is used (see marking on unit).

63. FUSES:

The unit uses 20x5mm fuses with appropriate capacity for the three different line voltages: 100V AC, 120V AC and 230V AC. The TX 100 is factory preset for the line voltage in your area and the proper fuse is installed. Nevertheless, to prevent damaging your new SRC Series Mixer, please verify that the correct voltage is selected **and you have the proper line cord and plug for your area**. The selected line voltage should appear within the gray fuse holder window on the front panel. To change the line voltage, see the instruction below.



Selecting Line Voltage

1. Disconnect the line cord and remove the fuse drawer from the TX 100 (see the illustration above.)

2. Select the proper fuse according to the line voltage that is going to be used and insert it into the voltage selector plug. The proper fuse for your line voltage is printed below and on the TX 100:

3.15A 20 x 5 mm fast-blowing fuse for 100V AC 50/60 Hz (Japan)

2A 20 x 5 mm fast-blowing fuse for 120V AC 50/60 Hz (USA/Canada)

1.25A 20 x 5 fast-blowing fuse for 230V AC 50/60 Hz

3. Insert the voltage selector plug into the fuse drawer so that the **selected line voltage shows through the fuse drawer window. Selecting the wrong line voltage may damage the mixer.**

4. Insert the fuse drawer/voltage selector assembly into the power entry connector casing.

5. Connect the **proper line cord with plug for your area** to the AC main input to provide power to the TX 100.



The SRC 6024 and SRC 6032 are to be powered by the Peavey TX-100 Power Supply only.

APPLICATIONS:

The SRC 6000 Series mixers were primarily designed for sound reinforcement applications, but are very capable recording mixers as well. Here are some typical methods of hook-up:

SOUND REINFORCEMENT:

1. Microphones and other low impedance sources are connected to the XLR mic inputs; high level line inputs, such as electronic musical instruments, are connected to the LINE inputs (Fig.1). High impedance instruments (guitars) are also connected to the mic input through a direct interface box (such as Peavey ID™-1). If problems arise because a microphone either picks up an out-of-phase signal (as when using multiple drum microphones), or a very loud signal that causes clipping even at a minimum gain setting (as when close miking an amplifier or a drum head), it should be connected to a channel with PAD and POLARITY switches. Stereo line level sources (synth tape, CD, etc.) should be connected to one of the stereo AUXILLARY returns, or to two of the mono line inputs - one panned left, the other panned right (Fig. 2).
2. The house power amplifier inputs should be connected to the main LEFT and RIGHT outputs, or to the MONO output (Fig. 3) instruments (guitars) are also connected to the mic input through a direct. The MONO output is a blend of the LEFT and RIGHT output signals (post master fader) and has its own level control. It can be used to drive an additional amplifier that needs an independently set volume. If an effect device is used, connect its mono in and outs to the corresponding INSERT jack.
3. Connect the monitor power amplifier input to the AUX SEND 1, 2, 3, 4, 5 or 6 output (Fig. 4). Two monitors are supported (AUX 1&2 dedicated PRE FADE, PRE EQ), with four additional available, if AUX 3/4 and AUX 5/6 are also used for monitors (PRE) and not for effect sends (POST).
4. If an effect device is used, connect its input to the AUX 3/4, AUX 5/6 output and its outputs to the AUX RETURN 1, 2, 3, 4, 5 or 6 (Fig. 5).
5. Connect a tape recorder to the TAPE INPUT and TAPE OUTPUT jack. When recording, make sure the PLAY/REC switch is in REC position to avoid unwanted feedback through the tape recorder's monitor output to the mixer. Alternatively, a stereo AUX RETURN can be used for tape input (Fig. 5). All six AUX RETs have two-band EQ as well as monitor sends (to AUX 1/2 or 1/2 & 3/4) and full bus assignment capability.

RECORDING:

The connections for recording are very similar to those of the sound reinforcement section above with the following differences:

1. For recording tracks, connect the input sources as described above and use the SUB mix sends to feed the recorder's inputs. For mixdown, the multitrack recorder's outputs are connected to the line inputs and assigned to the L/R mix (Fig. 6).
2. Connect the SUB outputs (the LEFT and RIGHT outputs are included in this group if they are not in use) to the tape recorder inputs. The inserts can be used to patch compressors or EQ into the path. If effects are not being used, AUX 3, 4, 5 and 6 can also be used as sub mixes. If even more outputs are needed, the individual channel's insert jack can be used for a direct output. It is PRE-EQ, PRE-FADER.
3. Connect the LEFT and RIGHT outputs to the two-track mixdown deck inputs. If a graphic EQ, compressor/limiter, or enhancer is used, connect it to the left and right insert jacks.
4. The control room monitor amplifiers are connected to the AUX SEND 1/2. The control signal can be routed to the meters and the headphone output through the PFL control (Fig. 5).
5. Effect device inputs are connected to AUX SEND 3, 4, 5 or 6 outputs. If a stereo send is required, use AUX 3, 5 for left and AUX 4, 6 for right.
6. Effect device outputs are connected to AUX RETURNS 1, 2, 3, 4, 5, 6 or any unused channel inputs. If a channel input is used, make sure that the AUX send being used to feed the effects device is not turned up for that channel, or it will output into its own input and awesome feedback will occur.

Mono Sources

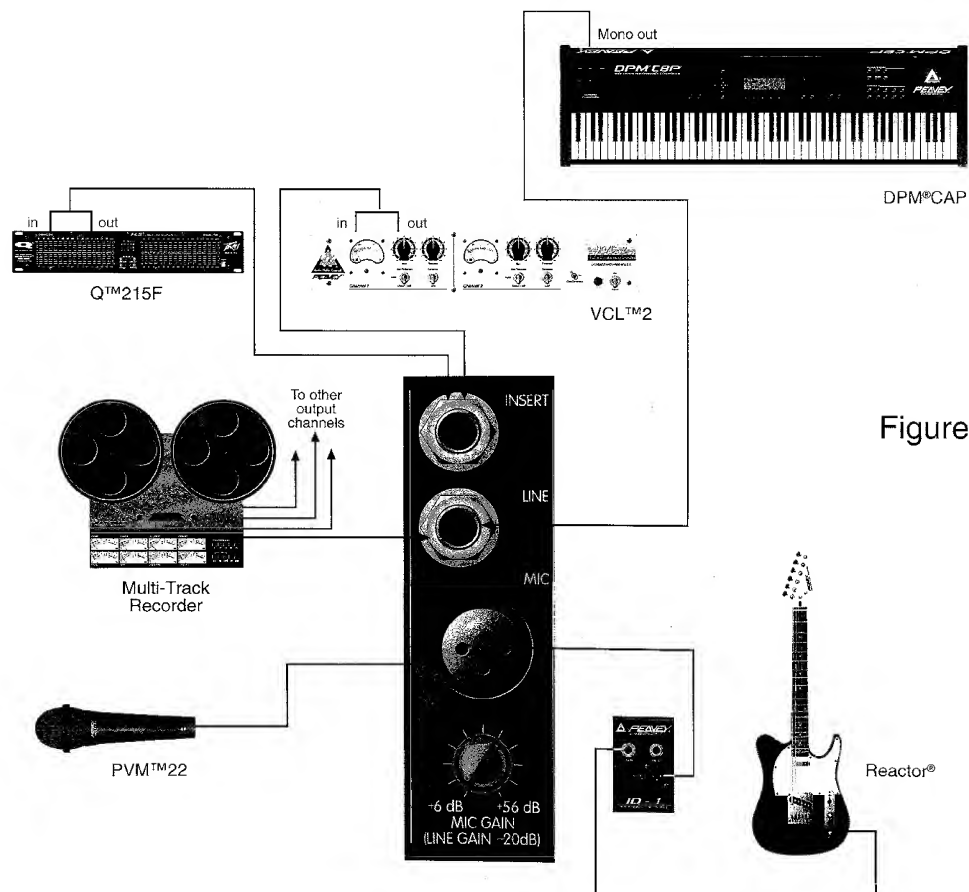


Figure 1

Stereo Sources

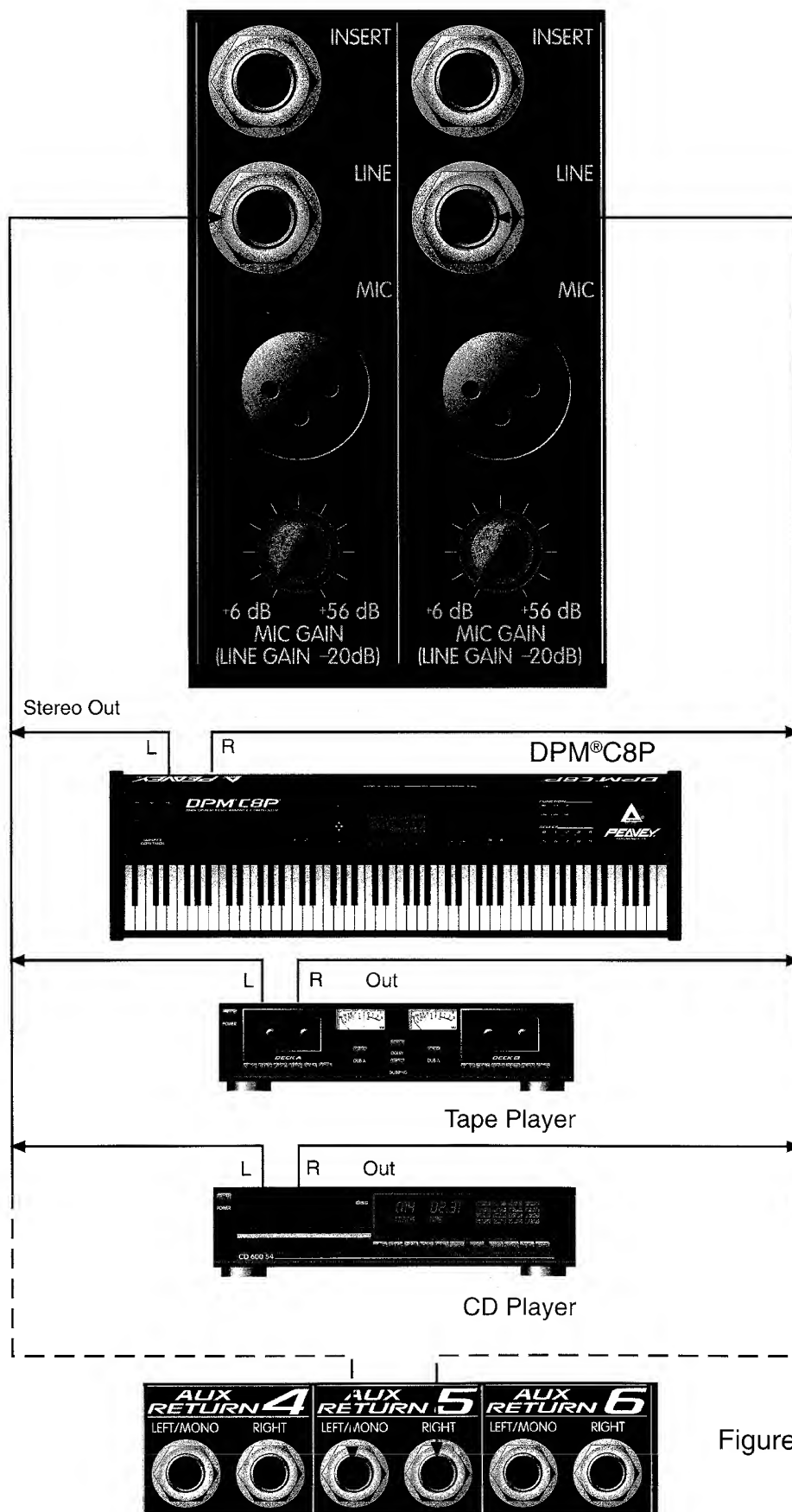


Figure 2

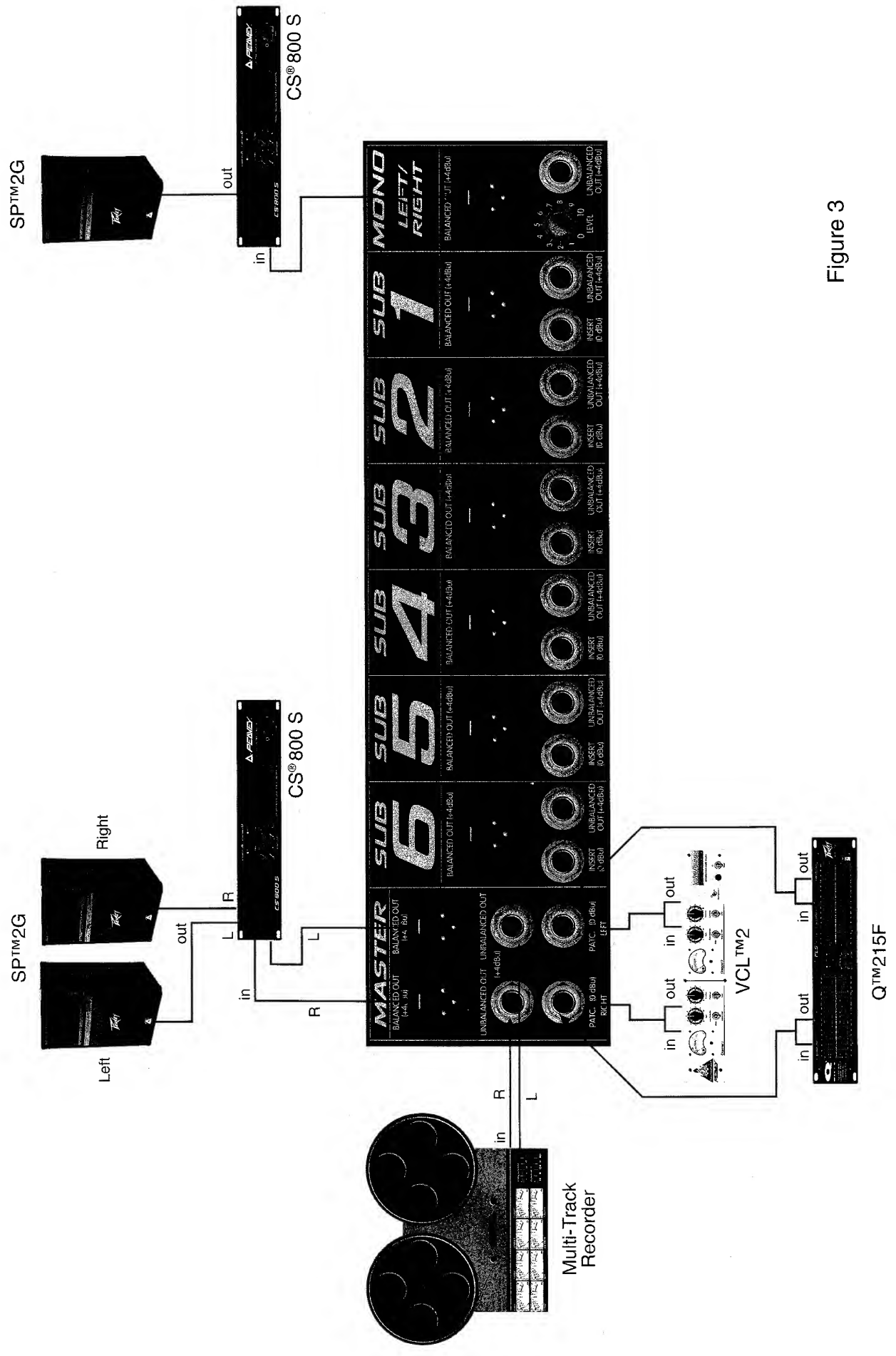


Figure 3

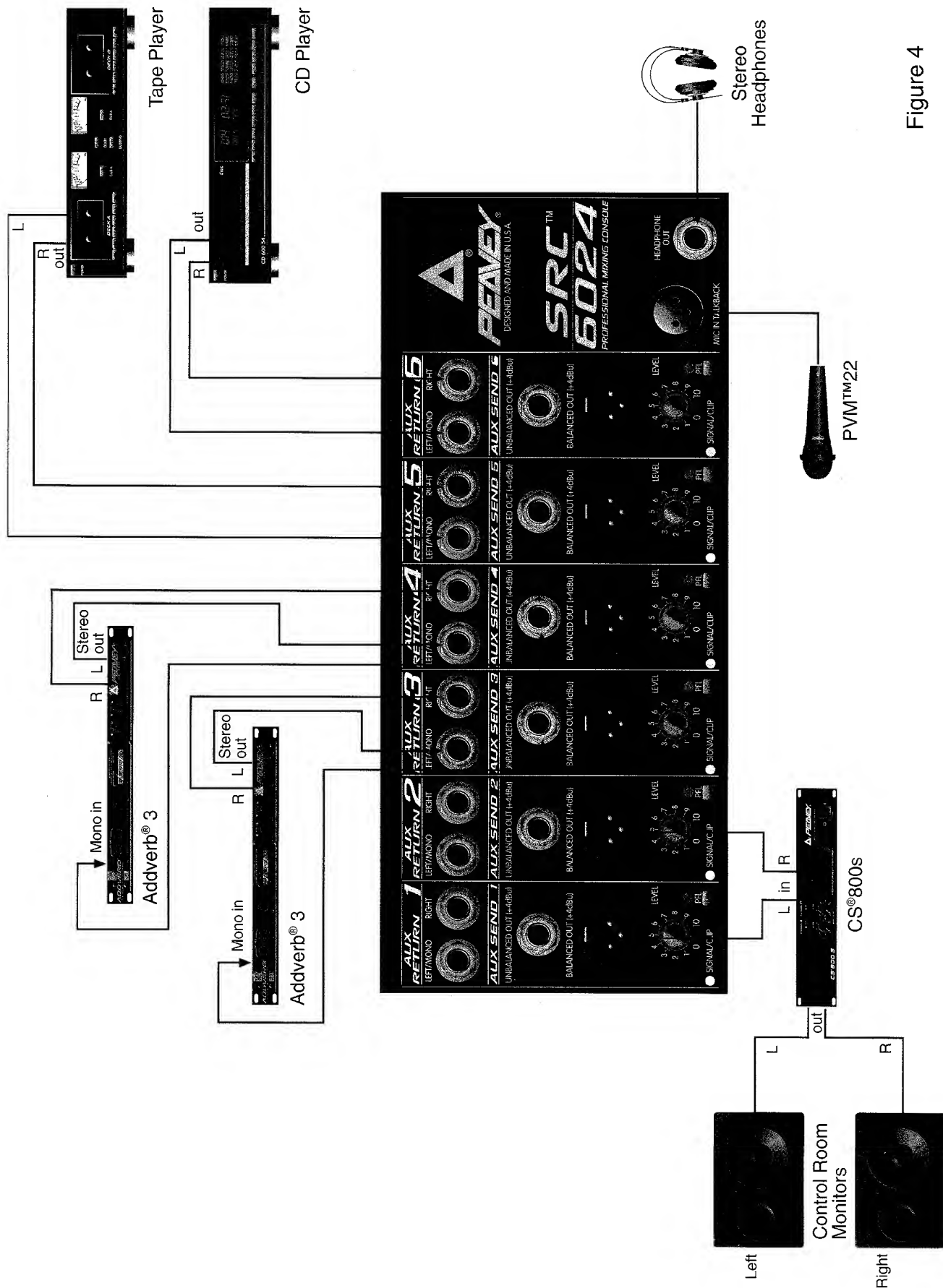


Figure 4

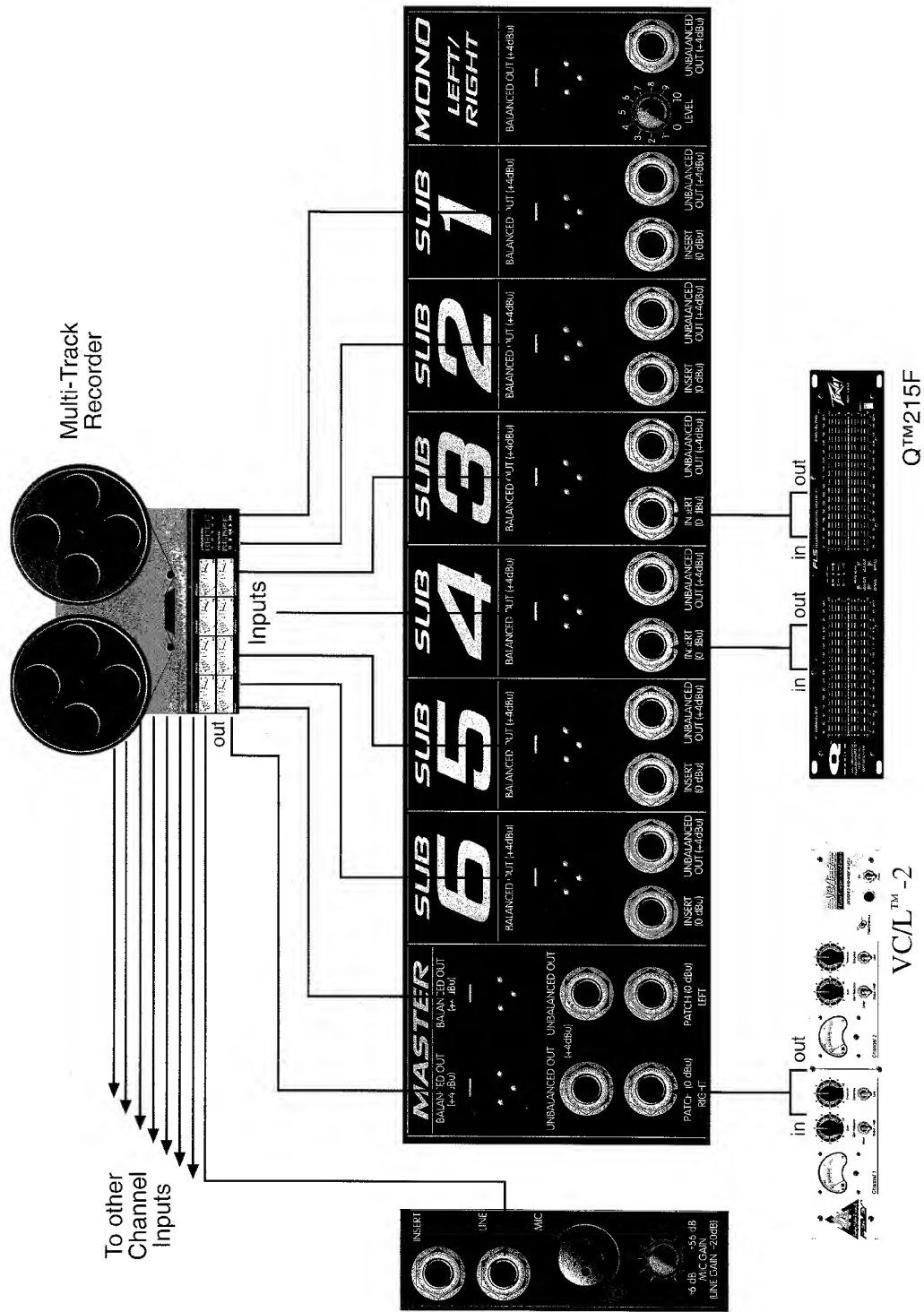


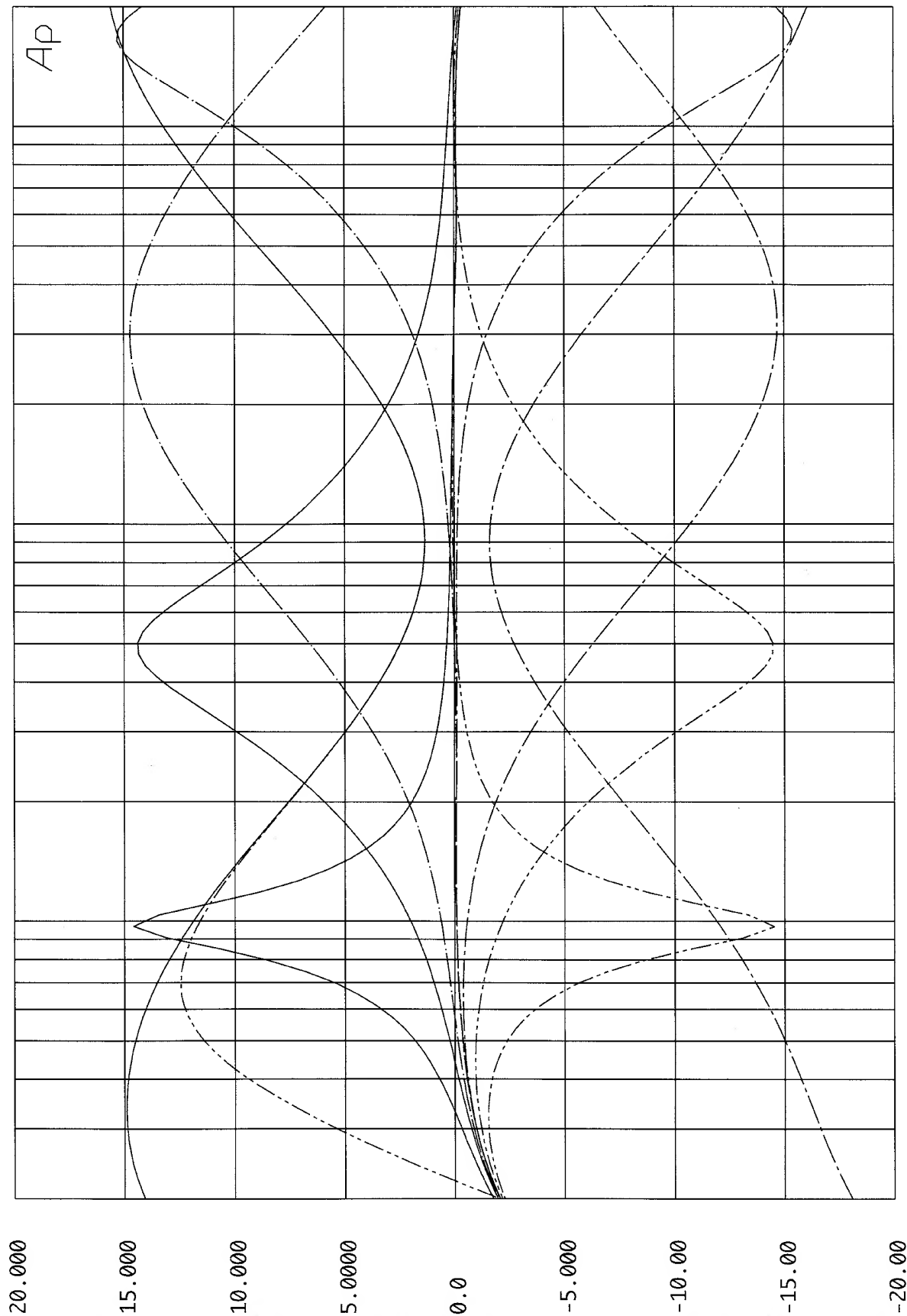
Figure 5

02 OCT 96 16:03:57

VS FREQ(Hz)

AMPL(dBr)

AUDIO PRECISION SR6MAN



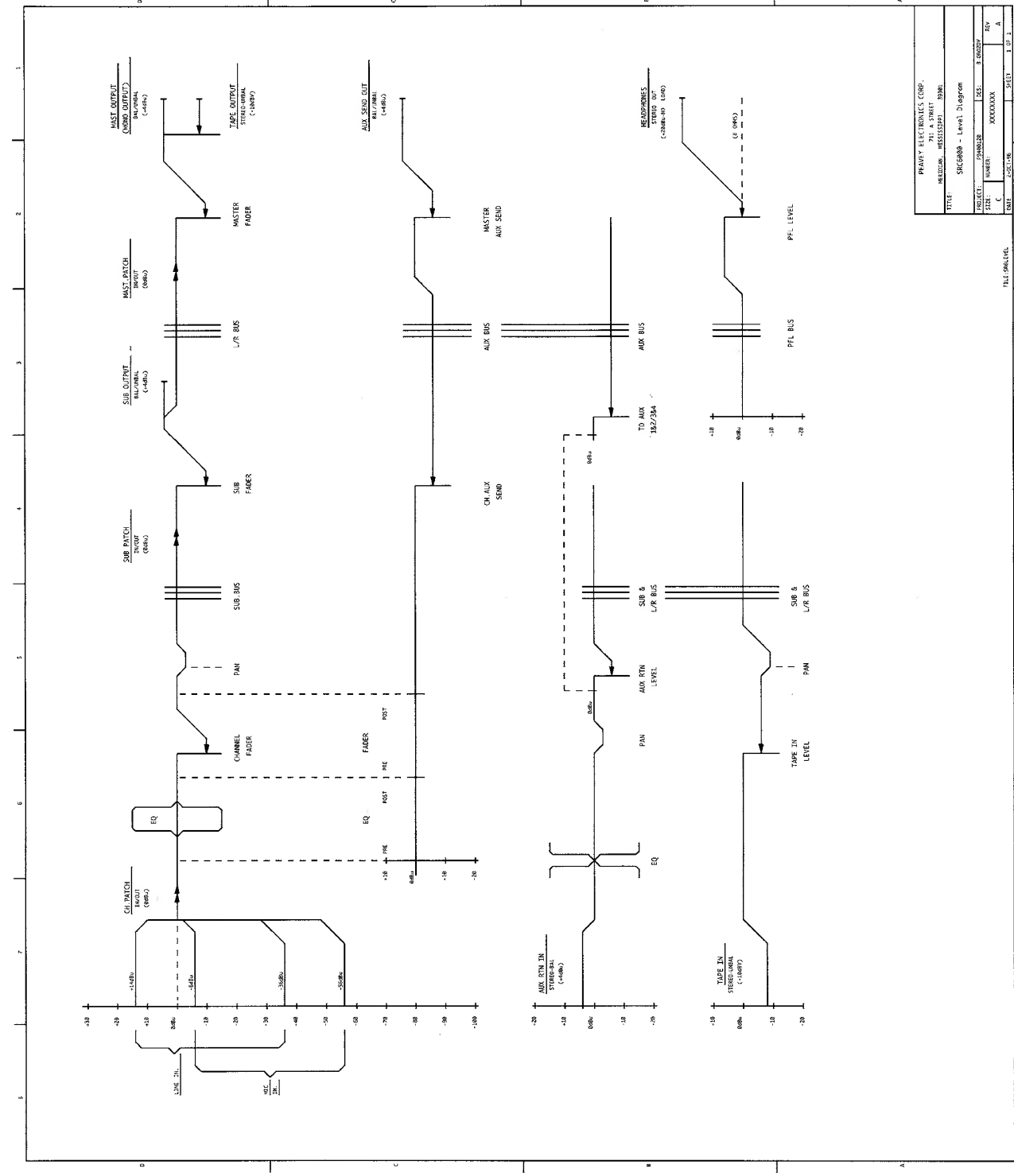
20k

10k

1k

100

20



PRAIRIE ELECTRONICS CORP.	
711 A STREET	
MILWAUKEE, WISCONSIN 53211	
TITLE	
SPEAKER - Level Diagram	
DESIGNER	DATE
DRW	REV
C	A
DATE	1-2-78
FILE	500000
1	2
3	4
5	6
7	8

SPECIFICATIONS

SRC6032(24) Sound Reinforcement Console

Input Specifications

Function	Input Z (ohms) Min	Input gain pot setting	Input Levels, dBu			Bal / Unbal	Connector
			Min **	Nominal	Max		
Microphone (TB mic. incl.)	2K	Max gain +56dB Min Gain +6dB	-74 -24	-56 -6	-36 +15	Bal	XLR Pin 1 Gnd Pin 2 (+), Pin 3 (-)
Line	20K	Max gain +36dB 0dB Min Gain -14dB	-54 -18 -4	-36 0 +14	-15 +21 >+30	Bal	1/4" TRS; Tip (+), Ring (-), Sleeve Ground
Insert Return	20K	N/A	-18	0	+21	Unbl	1/4" TRS; Tip Send, Ring Return, Sleeve Ground
Tape Input (Stereo)	10K	N/A	-20	-12	+9	Bal	RCA Signal and Gnd
Aux Return (Stereo)	40K	N/A	-14	+4	+21	Bal	1/4" TRS; Tip (+), Ring (-), Sleeve Ground

** Min. input level (Sensitivity) is the smallest signal that will produce nominal output with controls set for maximum gain.
0 dBu=0.775V (RMS)

Output Specifications

Function	Min. Load Z (Ohms)	Output Level,dBu		Bal / Unbal	Connector
		Nominal	Max		
Master L/R	600 Ohms	+4	+21	Unbal	1/4" TS; Tip (+), Sleeve Ground
				Bal	XLR; Pin 1 Gnd Pin 2 (+) Pin 3 (-)
Sub Master	600 Ohms	+4	+21	Unbal	1/4" TS; Tip (+), Sleeve Ground
				Bal	XLR; Pin 1 Gnd Pin 2 (+) Pin 3 (-)
Aux Send	600 Ohms	+4	+21	Unbal	1/4" TS; Tip (+), Sleeve Ground
				Bal	XLR; Pin 1 Gnd Pin 2 (+) Pin 3 (-)
Channel Insert Send	10K	0	+21	Unbal	1/4" TRS; Tip Send Ring Return Sleeve Ground
Sub Insert Send	10K	0	+21	Unbal	1/4" TRS; Tip Send, Ring Return, Sleeve Ground
Master Insert Send	10K	0	+21	Unbal	1/4" TRS; Tip Send, Ring Return, Sleeve Ground
Tape Out (Stereo)	10K	-8	+14	Unbal	RCA Signal and Ground
Headphone	8 Ohms	+12	+20	Unbal	1/4" TRS Tip Left Ring Right Sleeve Ground

0 dBu=0.775V (RMS)

Gain

Mic Input to Channel Insert Send:	Variable +6 dB to +56 dB
Mic Input to Sub Output	83 dB (Max. Gain)
Mic Input to Master Output	83 dB (Max. Gain)
Mic Input to Master (Via Sub)	96 dB (Max. Gain)
Line Input to Channel Insert Send:	Variable -14 dB to +36 dB
Line Input to Sub Output	63 dB (Max. Gain)
Line Input to Master Output	63 dB (Max. Gain)
Aux Return to Master Output	19 dB (Max. Gain)

Frequency Response

Mic/Line Input to Sub/Master Output 20 Hz to 40 kHz + 0.5 dB/-3 dB

Total Harmonic Distortion (THD)

<0.015% 20 Hz to 20 kHz Mic to Master or Sub output at Nominal Level (22 Hz - 80 kHz BW)

<0.006% 1 kHz Mic to Master or Sub output at Nominal output level (22 Hz - 22 kHz BW)

Hum and Noise

EIN: -129 dBu Terminated 150 Ohms

Output	Residual Noise, dB Ref: 0dBu	S/N Ratio, dB Ref: Nom. output level - +4dBu	Test Conditions
Master L/R	-93	-97	All Faders Down Master Fader Nom, Channel Faders Down All Faders Nom.(Min. Gain) (Max. Gain)
	-81	-85	
	-81	-85	
	-69	-73	
Submaster 1-6	-93	-97	All Faders Down Submaster Fader Nom, Channel Faders Down All Faders Nom.(Min. Gain) (Max. Gain) Submaster Mute
	-81	-85	
	-81	-85	
	-69	-73	
Aux Send 1-6	-106	-110	
	-93	-97	All Faders Down Master Level Nom, Channel Lvl. Down All Levels Nom, (Min. Gain) (Max. Gain)
	-79	-83	
	-79	-83	
	-69	-73	

(Hum and Noise - with filter: 22 Hz to 22 kHz)

Crosstalk

>80 dB Adjacent Input Channels 1 kHz

>75 dB Adjacent Input Channels 20 Hz - 20 kHz

>75 dB Left to Right (Odd to Even Sub) Outputs at 1 kHz

>60 dB Left to Right (Odd to Even Sub) Outputs 20 Hz - 20 kHz

Common Mode Rejection Ratio (C.C.M.R.)

Mic Input:

60 dB min (20 Hz - 20 kHz)

80 dB typical @ 1 kHz

Meters:

Submasters - (12-segment Peak reading)

L/R Master - 12-segment Delta VU Peak level, Average level and crest factor display

0 dB=Nominal + 4 dB level (calibrated at factory)

Signal/Clip Indicators:

Bicolor LED reads green at -15 dBu and Red at 3 dB below clipping

Faders:

100 mm - Log

Power:

External Power Transformer

Universal Input:

100 VAC, 120 VAC, 230 VAC - 50/60 Hz - 100 Watts Nominal

Dimensions:

Sound Reinforcement Console SRC 6032:

52" Wide x 5" High x 25" Deep

Sound Reinforcement Console SRC 6024:

42" Wide x 5" High x 25" Deep

Weight:

SRC 6032:

75 pounds (34 kg)

SRC 6024:

56 pounds (25.5 kg)

THIS LIMITED WARRANTY VALID ONLY WHEN PURCHASED AND REGISTERED IN THE UNITED STATES OR CANADA. ALL EXPORTED PRODUCTS ARE SUBJECT TO WARRANTY AND SERVICES TO BE SPECIFIED AND PROVIDED BY THE AUTHORIZED DISTRIBUTOR FOR EACH COUNTRY.
Ces clauses de garantie ne sont valables qu'aux Etats-Unis et au Canada. Dans tous les autres pays, les clauses de garantie et de maintenance sont fixées par le distributeur national et assurées par lui selon la législation en vigueur. •• Diese Garantie ist nur in den USA und Kanada gültig. Alle Export-Produkte sind der Garantie und dem Service des Importeurs des jeweiligen Landes unterworfen. •• Esta garantía es válida solamente cuando el producto es comprado en E.U. continentales o en Canada. Todos los productos que sean comprados en el extranjero, están sujetos a las garantías y servicio que cada distribuidor autorizado determine y ofrezca en los diferentes países.

**PEAVEY ONE-YEAR LIMITED
WARRANTY/REMEDY**

PEAVEY ELECTRONICS CORPORATION ("PEAVEY") warrants this product, EXCEPT for covers, footswitches, patchcords, tubes and meters, to be free from defects in material and workmanship for a period of one (1) year from date of purchase, PROVIDED, however, that this limited warranty is extended only to the original retail purchaser and is subject to the conditions, exclusions, and limitations hereinafter set forth:

PEAVEY 90-DAY LIMITED WARRANTY ON TUBES AND METERS

If this product contains tubes or meters, Peavey warrants the tubes or meters contained in the product to be free from defects in material and workmanship for a period of ninety (90) days from date of purchase; PROVIDED, however, that this limited warranty is extended only to the original retail purchaser and is also subject to the conditions, exclusions, and limitations hereinafter set forth.

CONDITIONS, EXCLUSIONS, AND LIMITATIONS OF LIMITED WARRANTIES

These limited warranties shall be void and of no effect, if:

- a. The first purchase of the product is for the purpose of resale; or
- b. The original retail purchase is not made from an AUTHORIZED PEAVEY DEALER; or
- c. The product has been damaged by accident or unreasonable use, neglect, improper service or maintenance, or other causes not arising out of defects in material or workmanship; or
- d. The serial number affixed to the product is altered, defaced, or removed.

In the event of a defect in material and/or workmanship covered by this limited warranty, Peavey will:

- a. In the case of tubes or meters, replace the defective component without charge.
- b. In other covered cases (i.e., cases involving anything other than covers, footswitches, patchcords, tubes or meters), repair the defect in material or workmanship or replace the product, at Peavey's option; and provided, however, that, in any case, all costs of shipping, if necessary, are paid by you, the purchaser.

THE WARRANTY REGISTRATION CARD SHOULD BE ACCURATELY COMPLETED AND MAILED TO AND RECEIVED BY PEAVEY WITHIN FOURTEEN (14) DAYS FROM THE DATE OF YOUR PURCHASE.

In order to obtain service under these warranties, you must:

- a. Bring the defective item to any PEAVEY AUTHORIZED DEALER or AUTHORIZED PEAVEY SERVICE CENTER and present therewith the ORIGINAL PROOF OF PURCHASE supplied to you by the AUTHORIZED PEAVEY DEALER in connection with your purchase from him of this product.
If the DEALER or SERVICE CENTER is unable to provide the necessary warranty service you will be directed to the nearest other PEAVEY AUTHORIZED DEALER or AUTHORIZED PEAVEY SERVICE CENTER which can provide such service.

OR

- b. Ship the defective item, prepaid, to:

PEAVEY ELECTRONICS CORPORATION
International Service Center
326 Hwy. 11 & 80 East
Meridian, MS 39301

including therewith a complete, detailed description of the problem, together with a legible copy of the original PROOF OF PURCHASE and a complete return address. Upon Peavey's receipt of these items: If the defect is remedial under these limited warranties and the other terms and conditions expressed herein have been complied with, Peavey will provide the necessary warranty service to repair or replace the product and will return it, FREIGHT COLLECT, to you, the purchaser.

Peavey's liability to the purchaser for damages from any cause whatsoever and regardless of the form of action, including negligence, is limited to the actual damages up to the greater of \$500.00 or an amount equal to the purchase price of the product that caused the damage or that is the subject of or is directly related to the cause of action. Such purchase price will be that in effect for the specific product when the cause of action arose. This limitation of liability will not apply to claims for personal injury or damage to real property or tangible personal property allegedly caused by Peavey's negligence. Peavey does not assume liability for personal injury or property damage arising out of or caused by a non-Peavey alteration or attachment, nor does Peavey assume any responsibility for damage to interconnected non-Peavey equipment that may result from the normal functioning and maintenance of the Peavey equipment.

UNDER NO CIRCUMSTANCES WILL PEAVEY BE LIABLE FOR ANY LOST PROFITS, LOST SAVINGS, ANY INCIDENTAL DAMAGES, OR ANY CONSEQUENTIAL DAMAGES ARISING OUT OF THE USE OR INABILITY TO USE THE PRODUCT, EVEN IF PEAVEY HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES.

THESE LIMITED WARRANTIES ARE IN LIEU OF ANY AND ALL WARRANTIES, EXPRESSED OR IMPLIED, INCLUDING, BUT NOT LIMITED TO, THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR USE; PROVIDED, HOWEVER, THAT IF THE OTHER TERMS AND CONDITIONS NECESSARY TO THE EXISTENCE OF THE EXPRESSED, LIMITED WARRANTIES, AS HEREINABOVE STATED, HAVE BEEN COMPLIED WITH, IMPLIED WARRANTIES ARE NOT DISCLAIMED DURING THE APPLICABLE ONE-YEAR OR NINETY-DAY PERIOD FROM DATE OF PURCHASE OF THIS PRODUCT.

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THESE LIMITED WARRANTIES ARE THE ONLY EXPRESSED WARRANTIES ON THIS PRODUCT, AND NO OTHER STATEMENT, REPRESENTATION, WARRANTY, OR AGREEMENT BY ANY PERSON SHALL BE VALID OR BINDING UPON PEAVEY.

In the event of any modification or disclaimer of expressed or implied warranties, or any limitation of remedies, contained herein conflicts with applicable law, then such modification, disclaimer or limitation, as the case may be, shall be deemed to be modified to the extent necessary to comply with such law.

Your remedies for breach of these warranties are limited to those remedies provided herein and Peavey Electronics Corporation gives this limited warranty only with respect to equipment purchased in the United States of America.

INSTRUCTIONS — WARRANTY REGISTRATION CARD

1. Mail the completed WARRANTY REGISTRATION CARD to:

PEAVEY ELECTRONICS CORPORATION
P.O. BOX 2898
Meridian, MS 39302-2898

- a. Keep the PROOF OF PURCHASE. In the event warranty service is required during the warranty period, you will need this document. There will be no identification card issued by Peavey Electronics Corporation.
2. IMPORTANCE OF WARRANTY REGISTRATION CARDS AND NOTIFICATION OF CHANGES OF ADDRESSES:
 - a. Completion and mailing of WARRANTY REGISTRATION CARDS — Should notification become necessary for any condition that may require correction, the REGISTRATION CARD will help ensure that you are contacted and properly notified.
 - b. Notice of address changes — If you move from the address shown on the WARRANTY REGISTRATION CARD, you should notify Peavey of the change of address so as to facilitate your receipt of any bulletins or other forms of notification which may become necessary in connection with any condition that may require dissemination of information or correction.
3. You may contact Peavey directly by telephoning (601) 483-5365.

IMPORTANT SAFETY INSTRUCTIONS

WARNING: When using electric products, basic cautions should always be followed, including the following.

1. Read all safety and operating instructions before using this product.
2. All safety and operating instructions should be retained for future reference.
3. Obey all cautions in the operating instructions and on the back of the unit.
4. All operating instructions should be followed.
5. This product should not be used near water, i.e., a bathtub, sink, swimming pool, wet basement, etc.
6. This product should be located so that its position does not interfere with its proper ventilation. It should not be placed flat against a wall or placed in a built-in enclosure that will impede the flow of cooling air.
7. This product should not be placed near a source of heat such as a stove, radiator, or another heat producing amplifier.
8. Connect only to a power supply of the type marked on the unit adjacent to the power supply cord.
9. Never break off the ground pin on the power supply cord. For more information on grounding, write for our free booklet "Shock Hazard and Grounding."
10. Power supply cords should always be handled carefully. Never walk or place equipment on power supply cords. Periodically check cords for cuts or signs of stress, especially at the plug and the point where the cord exits the unit.
11. The power supply cord should be unplugged when the unit is to be unused for long periods of time.
12. If this product is to be mounted in an equipment rack, rear support should be provided.
13. Metal parts can be cleaned with a damp rag. The vinyl covering used on some units can be cleaned with a damp rag or an ammonia-based household cleaner if necessary. Disconnect unit from power supply before cleaning.
14. Care should be taken so that objects do not fall and liquids are not spilled into the unit through the ventilation holes or any other openings.
15. This unit should be checked by a qualified service technician if:
 - a. The power supply cord or plug has been damaged.
 - b. Anything has fallen or been spilled into the unit.
 - c. The unit does not operate correctly.
 - d. The unit has been dropped or the enclosure damaged.
16. The user should not attempt to service this equipment. All service work should be done by a qualified service technician.
17. This product should be used only with a cart or stand that is recommended by Peavey Electronics.
18. Exposure to extremely high noise levels may cause a permanent hearing loss. Individuals vary considerably in susceptibility to noise induced hearing loss, but nearly everyone will lose some hearing if exposed to sufficiently intense noise for a sufficient time. The U.S. Government's Occupational Safety and Health Administration (OSHA) has specified the following permissible noise level exposures.

Duration Per Day In Hours	Sound Level dBA, Slow Response
8	90
6	92
4	95
3	97
2	100
1 1/2	102
1	105
1/2	110
1/4 or less	115

According to OSHA, any exposure in excess of the above permissible limits could result in some hearing loss.

Ear plugs or protectors in the ear canals or over the ears must be worn when operating this amplification system in order to prevent a permanent hearing loss if exposure is in excess of the limits as set forth above. To ensure against potentially dangerous exposure to high sound pressure levels, it is recommended that all persons exposed to equipment capable of producing high sound pressure levels such as this amplification system be protected by hearing protectors while this unit is in operation.

SAVE THESE INSTRUCTIONS!

PEAVEY®

Features and specifications subject to change without notice.



Peavey Electronics Corporation 711 A Street / Meridian, MS 39301 / U.S.A. / (601) 483-5365 / Fax 486-1278



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